September 7, 1983 FOR RELEASE ON RECEIPT

CLEVELAND TRADITIONS: WATERCOLORS AND ENAMELS FROM THE CLEVELAND MUSEUM OF ART
September 30 - October 16, 1983

As part of the fourth annual Cleveland Art Festival, The Cleveland Museum of Art offers a salute to the city's national prominence since the 1920s in watercolors and enamels. The exhibition, Cleveland Traditions: Watercolors and Enamels from The Cleveland Museum of Art, will be on view from September 30 through October 16 in the first floor gallery of the Lausche State Office Building (615 North Superior Avenue NW). Organized by Tom Hinson, curator of contemporary art, it includes thirty-nine watercolors and nineteen enamels by Cleveland artists. The exhibition is presented with the support of Central National Bank.

From the beginning of this century through the 1950s, watercolor painting flourished in Cleveland. Henry G. Keller (1870-1949), a respected artist of national stature who taught at the Cleveland Institute of Art from 1904 to 1947, was particularly influential in the city's growth as a watercolor center. An accomplished watercolorist himself, Keller inspired many of his students to explore the difficult medium. One of them, Charles Burchfield (1893-1967), left the area after graduating from the Institute in 1916 and quickly gained a national reputation with watercolors of a brooding, personal intensity. Others, like Frank Wilcox (1887-1964), Paul Travis (1891-1975), and Catherine Dorn Cass (1901-1971), stayed on to teach further generations of watercolorists at the Institute. Even artists who worked primarily in other media, like ceramic sculptor Viktor Schreckengost (b. 1906), learned the discipline of watercolor there. Outside the Institute, the sketching

(more)

and watercolor outings of the Kokoon Art Club provided an encouraging environment through several decades for artists working on their own, like William Sommer (1867-1949) and August F. Biehle (1885-1979). The Cleveland Museum also contributed to Cleveland's development as a watercolor center in its annual May Show for area artists and craftsmen begun in 1919 and in traveling watercolor exhibitions which it organized for a time beginning in the late 1920s. These exhibitions of work by Cleveland artists won national attention for local watercolorists.

At the same time, Cleveland was gaining prominence as a center for crafts, especially enamels. In 1927, enamelist Kenneth Bates (b. 1904) joined the faculty of the Institute where he taught until 1971. As teacher and head of the design department there, he worked in and wrote about a wide variety of enameling techniques. A consistent May Show exhibitor and winner, Bates also trained talented enamelists at the Institute, such as Doris Hall Kubinyi (b. 1907), Charles B. Jeffrey (b. 1910), and H. Edward Winter (1908-1976). Jeffrey and Winter soon joined Bates on the faculty of the Institute; Jeffrey taught part-time there from 1947 through 1977.

Hours of the exhibition, Cleveland Traditions: Watercolors and Enamels from The Cleveland Museum of Art, are Monday-Friday, 10 am-6 pm, Saturday, 12-6 pm, and Sunday, 1-6 pm. John Moore, assistant curator in the Museum's Department of Art History and Education, will talk about the exhibition in the downtown gallery on Thursday, October 6 and 13, at noon.

The Cleveland Art Festival is sponsored by the New Organization for the Visual Arts and is supported by the Ohio Arts Council, the Board of County Commissioners, The Cleveland Foundation, The George Gund Foundation, and other Greater Cleveland area foundations, businesses, and individuals.

# # #